1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

756
174

There is no doubt that professional shamanism has developed from the ceremonials of family shamanism.[1] The latter form is more primitive, while the functions of professional shamans somewhat resemble those of priests. However, the influence of contact with a higher civilization has had a more disastrous effect upon professional shamanism than upon that practised in the family.

There was a time when the Koryak had all the different kinds of shamans that are still in existence among the Chukchee. The Koryak tell of miracles performed by shamans who have died recently, but at the present time there are very few professional shamans among them. I did not find a single shaman in the settlements of the Maritime Koryak along Penshina Bay. The old men of these settlements told me that many people had died among them during the epidemic of measles which had ravaged these regions before my arrival, because there were no shamans to drive away the disease.[2]

Fig. 18 ($\frac{1}{7}\frac{1}{1}\frac{1}{8}$). Shaman's Head-Band.

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The Koryak shamans have no drums of their own: they use the drums belonging to the family in whose house the shamanistic performance takes place. It seems that they wear no special dress: at least, the shamans whom I had occasion to observe wore ordinary clothing. One embroidered jacket (Plate I, Fig. 1) and head-band (Fig. 18) were sold to me for my collection as the garb used by the Alutor shamans; but the jacket looks like an ordinary dancing-jacket used in the whale festival, except that it has some small tassels which have apparently been borrowed from Tungus shamans.

[1] It is very strange that both Steller and Krasheninnikoff, who spent several years in Kamchatka, assert that the Kamchadal had no professional shamans, but that every one could exercise that art, especially women and Koe'kčnč (men dressed in women's clothes); that there was no special shaman garb; that they used no drum, but simply pronounced incantations, and practised divination (KRASHENINNIKOFF, III, p. 114; STELLER, p. 277), which description appears more like the family shamanism of the present day. It is improbable that the Kamchadal should form an exception among the rest of the Asiatic and American tribes in having had no professional shamans.

[2] It is interesting to note that among the Yakut, a people with a more developed primitive culture, the embracing of Christian teaching has resulted in the decline of family shamanism, which, according to Trostchansky (p. 108), used to be practised among them, rather than that of special shamanism. Professional shamans can be found everywhere among the Yakut, even at the present time.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

291 hair of which is cut short. Hence the legs of women appear very stout about
294 their calves, between the lower and upper strings with which the boots are
tied. A woman's winter boot, with fur stockings inside, the legs of the boot
281 ornamented with inserted parallel lines of white fur, is shown in Fig. 123, *b*.

Stockings are made of the skins of large fawns, and are worn with the hair side in. With the boots, the stockings form a double foot-wear, just as two fur shirts compose a double coat, and are mostly put on and pulled off together. For the night, however, stockings which have been worn during the day are taken out of the boots, turned inside out, and hung over the hearth or out of doors to dry. The skin for stockings is dressed soft, and the flesh side is painted cinnamon-color.[1] Stockings are made large, with a wide semicircular toe, like the boots, into which they fit snugly. The cut of a fur stocking differs from that of a fur boot in that there is no stripe inserted between the sole and the vamp. A small leather strap is sewed to the upper end of each stocking. These are tied together when the stockings are hung up to dry. Before the stocking is put into the boot, dry grass, of which a supply is always kept on hand, is put in. The grass lining adds to the softness of the fur foot-wear, and protects the foot against injuries. The grass lining must be changed often to keep it dry and soft.

292 When traveling in very cold weather, or sleeping over night under the
177 open sky, short hare-skin socks are often worn inside the stockings. I also had occasion to see some of my Maritime Koryak drivers, when sleeping at night on the snow by the camp-fire, put on over their travelling-boots huge galoches made of the winter skins of reindeer. They would then put a long double fur shirt over the short one, draw hands and head within the shirt, and lie down on the snow, head to the fire. These large boots are evidently a Russian invention lately adopted by the Koryak. In general, the Koryak are not particularly careful to protect themselves against the cold when sleeping out of doors. Not infrequently herdsmen pass cold nights wearing only a single coat, with belt. The stockings for short boots of men are also short.

281 *Winter Cap and Mittens.* — The winter cap (la'xlan pe'nken) is double,
291 and made of the fur of reindeer-fawns. The inner lining is the fur of a new-born fawn or of one a month old. The outer cap is often made of dog
294 or wolf paws. In front and at the back it is trimmed with a strip of shaggy dog or wolf fur. Costly caps are trimmed with wolverene-fur all round. The top of the cap is rounded. It has the shape of an old woman's sweeping-cap (Fig. 124). In front the fur trimming protects the fore-head; at the back the cap covers the occiput and neck. A rather long leather strap, the ends of which are sewed to the lower edges of the cap, is twisted once under the chin (Fig. 124, *a*; and Plate XXXII, Fig. 1), and the end loop is turned back

[1] See Chapter X.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

by the moss and powder, and remain there until the mother unties the flap. The soiled moss is thrown out, the babe's body is wiped with clean moss, and the flap is tied up anew. In infants's suits, the sleeves and the legs are sewed up.[1] Nurslings up to a year and over have two suits, — one for the daytime, made of soft fawn-skins; and one for the night, made of thin skins of new-born fawns, or of curried leather. Older children sleep naked at night, like adults, and hence have only suits for the day. Children's night-suits are made light to keep them from being too hot under the fur blanket. The night-suit is put on infants to prevent soiling the bedding. This preventive is the more necessary, as the Koryak have no cradles or cribs, and the children sleep with their mother under one blanket made of reindeer-skins.

Children able to walk run about the house or the camp with the flap untied, and dangling down like a tail. When it is time to break camp, these children, like nurslings, have their flaps tied up. When children begin to walk, slits are made at the wrist parts of their sleeves to enable them to stick their little hands out and take them in; and instead of closed trousers, boots with separate stockings are given them. In the camps of the Reindeer Koryak I had occasion to see children seven or eight years old in children's combination-suits with the flaps hanging down at the back. On Plate XXXIII, Fig. 1, are represented a boy and girl of seven or eight years, with their flaps tied up. As this was in April, at a temperature of not lower than —15° C., they no longer wore their hoods; and the girl had even freed her right arm, and was playing in the cold with her breast bare. Plate XXXIII, Fig. 2, represents a boy without coat. At about the age of five, boys and girls begin to wear men's and women's clothing (Plate XXXIV).

Coats with Tails. — It is interesting to note that the skirts of funeral coats,[2] chiefly those of men, terminate at the back in a tail-like flap. This flap has a special name, ñoiñm. It is evident that in former times even common coats were cut that way. In some myths we find tails described and considered as ornaments of ordinary coats.[3] In describing Kamchatka clothing, Steller[4] says that only women's coats were furnished with tails; while Krasheninnikoff[5] says that men, too, used to wear tailed coats, and that accordingly the round and tailed coats were distinguished. On the Kolyma tundra the cut-away coat of the Reindeer Yukaghir, who have adopted this style from the Tungus, has a tail behind. Something similar is found in the coat of the Yenisei Tungus, as described by Middendorf.[6] As is well known, the peculiar coat of many Eskimo women is cut in deep at the sides, so that in

[1] See Bogoras, The Chukchee, Vol. VII of this series, Fig. 184, p. 252.
[2] See Fig. 225; also Part I, Fig. 44, p. 106.
[3] See, for instance, Tale 59, p. 237. The wife of Envious-One had an embroidered fur coat with a tail.
[4] Steller, p. 307.
[5] Krasheninnikoff, II, p. 61.
[6] Middendorf, p. 702.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

front and behind the rounded ends of the coat dangle like an apron and a tail. The flap behind is longer than the one in front. Among most Eskimo, only the men wear short coats cut evenly all round. But Nelson states that "from the Yukon mouth northward to Point Barrow, the frocks of the men are cut a trifle longer behind than in front."[1] This calls to mind the tail of the coat of the tribes of northeastern Siberia. In describing the dress of the Iglulimiut, Parry[2] says that "the men have also a tail in the hind part of their jacket," but smaller than with women. According to Boas,[3] coats with short tails behind are also worn by the Cumberland Sound Eskimo. The reindeer-skin coat of men of the Hudson Bay Eskimo has a tail behind.[4] It is quite possible that this cut of the back of the coat of the tribes mentioned has a common origin. So far as is known to me, however, the Chukchee have no tails on their coats, and the illustrations given by Bogoras show no such tails.

Excepting the funeral coats, the Koryak nowadays cut all their coats evenly all round, even those used in dancing and those worn by shamans.

Ornaments, Hair-Dressing, and Tattooing. — I shall speak later on of the ornamentation of dress.[5] Here I shall only say a few words on personal adornment. In Part I (pp. 45, 46) I have already spoken of charm bracelets, necklaces, pendants for the hair, and the tattooing of the face and other parts of the body, all of which play the part of "protectors." These charmed objects differ nearly always from ordinary ornaments, which have no connection with magic in their lack of beauty or symmetry. Thus straps made of skin and hair serve as amulets, which are worn on the arms, feet, and neck. The brass and beaded bracelets and earrings[6] are much better executed than the corresponding charms. Hair-ornaments worn by women (Fig. 129) may be readily distinguished by their beauty, from the beads, straps, or tufts of reindeer, hare, or wolf hair, which are braided in with the hair of the head as charms against headache. Nearly all Koryak women wear the head-dress shown in Fig. 129 (see also Plate xxxvi), which consists of a beaded string with two large metal buttons at the ends, and a leather strap with pendants behind. Sometimes the back part of the string consists of a metal chain without leather foundation.

Fig. 129. Woman's Hair-Ornament.

[1] Nelson, p. 34.
[2] Parry, II, p. 495.
[3] Boas, Baffin-Land Eskimo, p. 50.
[4] Turner, Fig. 51, p. 211.
[5] See Chapter XI.
[6] See Chapter X.

1: Jochelson E-5 (1900-01) 1908 Ry4 Koryak RY4

415 281

Bags for keeping Clothing. — The Koryak keep their reserve clothing in bags made of the skins of ringed-seals, of spotted seals, or of ribbon-seals. The skins are dressed on the flesh side, and the hair is left on. The bags are made with the hair side out, and, like those of the Eskimo, are of two shapes, — wide bags with a top opening, which is tied with thongs; and elongated bags, resembling a seal in shape, or made of an entire seal-skin, the flippers of which are sewed up. The openings of bags of this kind are slit across the chest and laced up.[1] The Maritime Koryak keep articles not in use, and spare clothing, in such bags, in the houses or in storehouses. In the houses these bags, with their contents, serve as pillows. In winter, bags containing summer clothing are kept in the storehouses; and in summer the winter clothing is kept in the same way. Funeral clothing not fully finished is also kept in storehouses.

Fig. 133 (¹/₁₁). Embroidered Pouch.

531 281 292 174

Belts. — Women very rarely wear a belt. Embroidered carrying-straps[2] belong to the funeral clothing of women. The belt, however, forms part of the funeral dress of men.[3] This points to the fact that the belt has been used by male Koryak for a long time. The Koryak gird up their house-coats and their short travelling-coats with their belts. The long fur travelling-coats, or the overcoats of leather or imported cloth, are worn without belts (see Plate xxxii, Fig. 1). 293 The belt consists of a dressed strap of thong-seal skin, two or three fingers wide, with a large iron buckle.[4] In ancient times, buckles were made of ivory, and these may be seen even now. 302 On the belt hangs a small belt-knife in a sheath, a case embroidered with glass beads containing a birch-bark tobacco-box, and often iron tweezers for pulling out hair (Fig. 133). These tweezers seem to me to have been adopted from the Tungus. Among the Maritime Koryak, belts are frequently embroidered with glass beads (see Fig. 202).

[1] See illustrations in Bogoras, The Chukchee, Vol. VII of this series, p. 191; and Nelson, p. 44.
[2] See Part I, Fig. 54, p. 109. [3] Ibid., Fig. 46, p. 106. [4] See Fig. 205.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

532 drawings of illustrated magazines, which may have influenced him; but his
825 skill and his native artistic instinct were inherited by him from Koryak ancestors.
517 In explanation of Fig. 183, I should add that the dog-harnesses, central line, and the lashings of the sledge, were made by Fletcher of leather. For the figure of the driver he made a wooden head with a face showing very well the Koryak type. The figure is dressed like other Koryak dolls.

532 *Household Articles ornamented with Carved Figures.* — I have stated
415 before that carvings were less frequently of practical use among the Koryak than among the Eskimo. Nevertheless small household articles ornamented with carved figures of men and animals, such as we find among the Eskimo, are also to be found among them. Figs. 184 and 185 are reproductions of such articles.

Fig. 184, *a*, is a dipper made from alder-wood in the settlement of Big Itkana (Penshina Bay). The handle of the dipper shows a carving representing

Fig. 184. Carved Dipper and Spoons. *a* ($\frac{1}{11}\frac{1}{1}$). Dipper with Carving representing Wrestlers (length, 16.5 cm.); *b* ($\frac{1}{2}\frac{1}{1}\frac{1}{7}$). Spoon with Carving representing Mountain-Goat (length, 25 cm.); *c* ($\frac{1}{1}\frac{1}{1}\frac{1}{7}$). Spoon with Carving representing Two Bears (length, 14.5 cm.).

two wrestlers. Only the upper parts of the bodies are shown. Fig. 184, *b*, represents a spoon made on the shores of Bering Sea, from the horn of mountain-sheep. Fig. 184, *c*, was made from mountain-sheep horn in Alutor (Bering Sea). The handle is ornamented with carvings representing two bears.

[292] Among small articles ornamented with carved animals, our collection
[276] contains also belt-clasps with the figures of two seals, and a pipe with the figure of a seal, made from walrus-tusk in Kamenskoye (Penshina Bay).

412 Fig. 185 is also a reproduction of specimens of carvings made for orna-
532 mental purposes. That marked *a* represents a snow-beater made from antler of wild reindeer by a Reindeer Koryak of the Opuka River, and is ornamented with a carved head of a mountain-sheep; *b* represents an awl used by women in ornamenting their dress with slit-embroidery.[1] The handle of the awl was carved from wood in Big Itkana (Penshina Bay), and the orna-

[1] See p. 679.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531 291

all round the coat, over the waves, is made of blue beads of medium deep color. The arrangement of the lower border is asymmetrical.

Fig. 218 represents a shirt of soft dressed white reindeer-skin, which bears the imprint of stamps in the shape of rings, stars, etc., all of a red color obtained from the extract of alder-bark. The rings and stars are found in ancient Koryak ornaments. The other figures, I believe, were adopted from Russian designs. The shirt is ornamented with six different figures; the stamps for three of them, cut out of wood, being shown in Fig. 201. This method of colored decoration is used by the Indians of the Ungava district in ornamenting their buckskin dress. They also use paint-sticks on these occasions.[1] The arrangement of these designs is symmetrical. If we call the designs from the middle line on towards the sides 1, 2, 3, 4, the arrangement is, for each quarter, 1 2 3 4 1 2 3; the last one (3), which has the circle with the inscribed cross,[2] being at each side under the arms, and belonging to both the design at the back and to the design in front. On the sleeves the designs are arranged in circles running around the arm from the shoulder towards the wrist. The row of designs around the wrist apparently represent a flower.

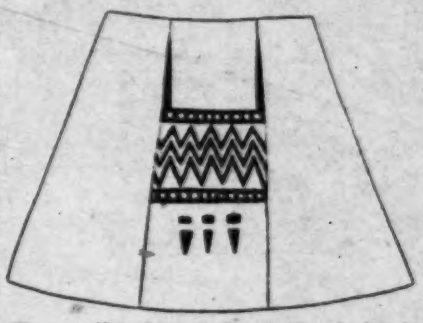

Fig. 219. ($\frac{1}{3}$H$_2$). Decoration from the Flap of a Skin Coat.

531 292

Description of Coats. — The borders the arrangement of which has been described in the preceding pages are generally applied to the skirts of fur coats, as shown in Figs. 216 and 217. In the dancing-coats and in the more elaborate coats, additional decorations are found. Often the flap which hangs down over the chest, and which may be used for protecting the face, is decorated, as shown in Figs. 216, *b*, and 217. On another coat ($\frac{19}{8404}$) the flap is decorated with a white upright cross, under which there are two white circles. Another type of decoration of the flap, which occurs on two coats, is shown in Fig. 219. The flap of a woman's dancing-coat ($\frac{19}{8399}$) is decorated with rhomboidal checker-work made of dark and white fur. The fourth and sixth dark lines of these rhombi from each side are made of skin dyed red, which, even when looked at from a little distance, is hardly distinguishable from the brown reindeer-fur. This whole square has thirteen vertical rows of white checkers. The top of the hood is sometimes decorated with a design which may represent reindeer-antlers, as shown in Fig. 217, *a*. This coat, one of the most beautiful specimens

[1] See Turner, pp. 296, 297.

[2] In the account illustrated in Fig. 249 this design designates the number 100.

1: Jochelson E-5 (1900-01) 1908 RY4/Koryak RY4

531 292 of skin ornamentation, is elaborately decorated, somewhat in the style of dancing-coats. It is characterized by the decoration of the sleeves, — the vertical strips running up from the lower border to the shoulders, and down in the same way along the back, — and by the decorative patches on the chest. In other cases we find on the ceremonial coats a decorative middle strip, as in Part I, Plate I, Fig. 2; still others contain both the lateral strips just described and the middle strip, as shown in Fig. 51, p. 108. In the men's funeral coats these arrangements are even more complicated, and it seems best to describe a number of these coats in detail. Another characteristic trait of these highly decorated coats, particularly of dancing-coats made of skin dyed red, are tassels, which are often attached to skin rosettes (see Fig. 227).

Figs. 216 *b* and 217 *a* represent two men's coats made of skins of young reindeer, in the ornamentation of which we find only the figures with which we have become familiar in the ornamentation of funeral dress. The designs are made of bits of black and of white reindeer-fur, of tanned leather, and of dressed skins of two colors. The two strips of checker-ornament in Fig. 217, *a*, are made up of squares of skin of three colors, — white, black, and brown. The entire ornament in this coat is made with wonderful skill, regularity, and regard for rhythm and symmetry.

The middle strip of the lower border contains a number of vertical stripes adjoining the triangular and checkered designs in this field. These small stripes are made up of seven or eight rows of bright-red tufts of wool, which appear as a continuous red field, contrasting forcibly, by its brightness, with the subdued colors of the skin. Down along the back are two lateral stripes continuing the checkered lateral stripes of the front, which are the same in design as the small square on the left side of the chest, — two zigzags running down the back, bordered by a single white stripe. Front and back stripes meet exactly on the shoulder. The fields bordered by red, described before, in the middle line of the lower border, are all different. Those on the back are shown in Fig. 217, *a*, under the sleeves. On the back of the hood, just under the two horns of the figure shown in the front view, are two round white spots. The borders on the sleeves are similar in style to the lower border of the coat, the pattern consisting of checkers, — of one diagonal row made of the inner side of the skin, and followed by six diagonal stripes, alternating white and brown. The border of the hood is also similar in style. The small crosses are made of skin dyed red, while all the other squares are white and dark skin. The crosses in the horn-like design on the hood have centres of skin dyed red.

On a woman's dancing-coat (see Part I, Fig. 27, *a*, p. 68) we find elaborate decoration with tassels. The coat has two small beaded circles in front, and three groups of tassels, each consisting of a small patch of white

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531
292

skin with long pendants of the same material. There are also two pairs of black and white beaded strings on the front. On the back there are two circles near the shoulders, while farther down there are three pairs of tassels similar to those in front. They are attached to a small circle of white skin. The tassels attached to each of these are double; and the base of each tassel is wrapped with a piece of fur, which is again wrapped with a piece of blue cloth, around which a narrow strip of white skin is tied firmly in a spiral. These wrappings recall the wrappings of the braids of Eskimo women. On the back of the double-pointed hood there are also two small circles with concentric rings with tassels of white skin.

Patterns made only of skin mosaic are not common in coats of bare skin. One dancing-coat (Fig. 220), however, is decorated in this manner. The checker-work of the middle strip of the lower border is made of skin mosaic, consisting in the main of white and black skin, from which is set off at every ninth white square a large square made up of pieces of skin dyed red. Circles of skin mosaic are often placed at the base of tassels (see Fig. 227).

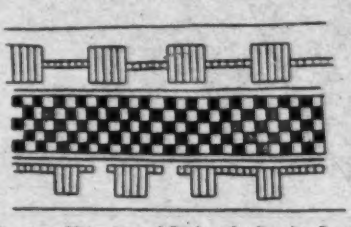

Fig. 220 ($\frac{1}{2}\frac{1}{1}\frac{1}{1}$). Part of Border of a Dancing-Coat.

In Figs. 221 and 222 the details of ornamentation of the woman's funeral overcoat shown in back view in Part I, Fig. 51, p. 108, are given. The top of the hood is ornamented with a horseshoe-shaped border, the open side forward. The top of this border can be seen in the back view of the whole coat. The inside of this horseshoe is occupied by a rectangle standing on its narrow side, which consists of a piece of black skin surrounded by a narrow border of white skin without hair. On the black skin is checker-work made in slit-embroidery, each checker consisting of four rows of from five to eight slits. The rectangle is eight checkers wide by twelve high. The front of the coat has the same design as the back, except that the shoulder-strips terminate on both sides at the seams of the inset, which occupies the upper part of the chest, and which is covered by the chin-flap. That portion of the design rising over the horizontal waist-band shown in the back view is also absent. The border design of the hood, and the upper horizontal border on the front of the coat and the same border on the back, together with the whole border on the upper part of the back, are made up of the same elements (lower part of Fig. 221). In the design on the hood these appear in the order, from the inner side of the border to the outer side, chain of rectangles, circles, chain of rectangles, circles, white. In front they appear in the order white, circles, chain of rectangles, circles, white. It is worth remarking that in the middle of this strip, just over a central vertical strip, two double circles are

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531
292

applied, separated by one single circle. In the closed design on the upper part of the back the order is, from the inner side outward, white, circles, chain of rectangles, circles, chain of rectangles, circles, white, at the bottom and right and left; while on top the outer chain of rectangles is followed by a slit-design, shown in Fig. 221, in which the upper right-hand corner of the closed design on the back, with the adjoining part of the shoulder-strip, is shown. The other strips — those on the shoulders, sleeves, and the vertical strips on the back are shown in the upper part of Fig. 221. They consist of appliqué work with overlaid seams. The large spots in the middle rows are made of skin dyed red. The lower border of the coat is similar to the borders previously described, and is shown in Fig. 222. Under the right sleeve the regular pattern is interrupted. This part is shown in the illustration. The star in the triangle on the back is made of slit-embroidery in white sinew and in colored yarn.

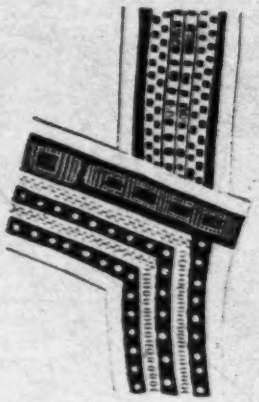

Fig. 221 ($\frac{1}{3}\frac{2}{2}\frac{0}{0}$). Detail of Ornamentation from a Woman's Funeral Coat. Borders on Right Shoulder.

Another coat has the usual lower border, and a vertical strip down the middle of the front in slit-embroidery (Fig. 223, *a*), and on each side on the front of the chest, a rectangle consisting of seven stripes of checker-work on a black background, surrounded by a border of white skin, and with three simple tassels of white slit skin at the bottom. The rectangle on the left side has an eighth row under the seven rows of checkers consisting

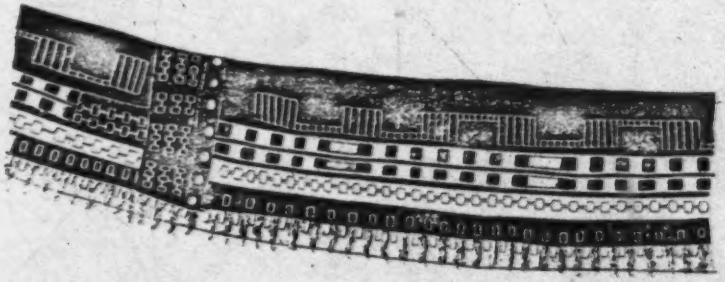

Fig. 222 ($\frac{1}{3}\frac{2}{2}\frac{0}{0}$). Detail of Ornamentation from a Woman's Funeral Coat. Lower Border.

of six circles. On the back of the coat, on each shoulder-blade, are rectangles of skin dyed red, with complicated irregular designs (Fig. 224) consisting of five checkered circles, a few small white circles, and checkered bars.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

A little lower down, and nearer the middle, are two large checkered rosettes; and down the middle of the back runs a stripe the design of which is shown in Fig. 205. Around the sleeves, in the same position as shown in Part I, Fig. 51, p. 108, is a strip of black and white checker-work. The lower border consists of two narrow strips of slit-embroidery bordering a wide strip of checker-work done in appliqué (Fig. 223, *b*). Below this is a narrower strip,

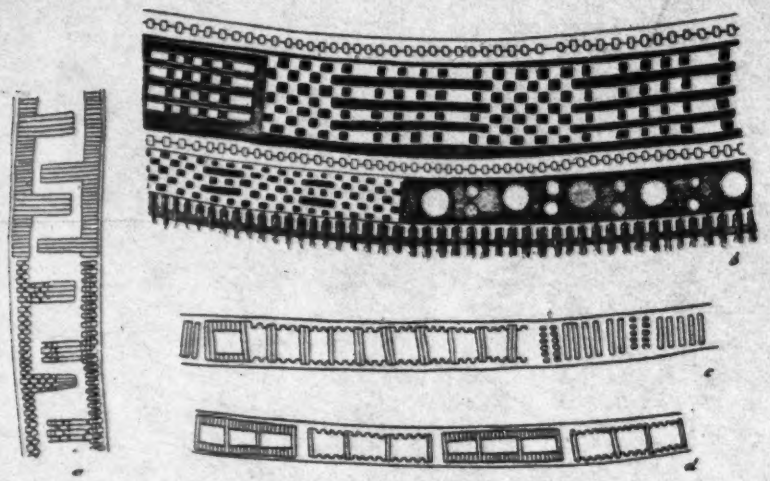

Fig. 223 ($\frac{1}{3}\frac{1}{3}\frac{1}{9}$). Details of Decoration on a Woman's Funeral Coat. *a*, Slit-Embroidery in White on Black Background down the Front; *b*, Part of the Lower Border (the Middle of the Front of the Coat); *c*, Lower Part of the Border on the Left Side of the Back; *d*, Lower Part of the Border on the Right Side of the Back.

which consists partly of a similar kind of checker-work, partly of circular designs in appliqué-work, partly of slit-embroidery on a black background (Fig. 223, *b–d*). The upper wide strip consists of two different halves, occupying approximately the right and left border of the coat. Both parts of this strip are shown in Fig. 223, *b*. The lower border also consists of distinct designs. The design on the right-hand side of the front is seen on the left in Fig. 223, *b*; the one on the left side of the front is shown on the right in the same figure. The left side of the back is shown in *c*, while the right side of the back is shown in *d*.

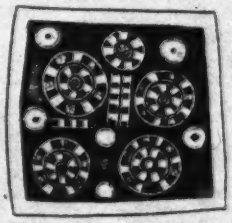

Fig. 224 ($\frac{1}{3}\frac{1}{3}\frac{1}{9}$). Shoulder-Patch on Back of Woman's Funeral Coat.

Fig. 225 represents the front (*a*) and back (*b*) of a funeral coat; and Fig. 226 shows the front view of the upper part of the hood. The sleeves, skirt, and hood are trimmed all round with shaggy white

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531
292

dog-fur. The flap of shaggy fur sewed on at the neck is raised in the illustration.[1] This is the way it rests on the corpse, so as to cover the face. The ornamentation is of the same character as in the case of the specimens

Fig. 225. *a*, *b* ($\frac{1}{12}\frac{1}{13}$). Front and Back of Man's Funeral Coat.

in Figs. 205–208, only the embroidery in front is made mostly with colored silks instead of with the material formerly used for embroidery; namely, sinew-

[1] In the illustration of the funeral coat shown in Part I, Fig. 43, p. 106, this flap is concealed inside so as not to cover up the ornamentation on the chest. I call attention to this to prevent the erroneous conclusion that there are funeral coats without flaps, as is the case with ordinary coats.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531
292
[177]

thread and hair of reindeer and other animals. The zigzags do not form sharp angles, but a wavy figure. It is of interest to note that some of the lines on the hood are embroidered with glass beads, which are not found in ancient ornaments, being an article with which the Koryak became familiar through the Russians or the Tungus. The women very conservatively avoid using beads in ornamenting articles having any relation to the cult. The dark, wide, vertical strips set into the white fur on the front part of the funeral coat are pieces of fur of a young seal dyed red. The tassels of hair under the embroidery are dyed the same color. The dark vertical stripes appear to be the inner side of the skin of reindeer. On the inside of the coat the reindeer-hair cut short may be seen. The flesh side of the skin is dyed red, — in some cases light red, in most cases very dark. These vertical stripes are set with nine rows of tassels (the middle one with twelve), partly made of the hair of young seal, partly (on the middle stripes) made of crewel. Under the strips of embroidery, fringe consisting of red tassels and caught-in strips is sewed on. Along the strip of embroidery just over the lowest row of vertical dark stripes, the fringe consists of alternate red and blue parts, which do not correspond to the lower vertical strips. The tassels under the lowest vertical strip are so arranged that there are five under the broader middle strip, while there are three under each of the four narrower strips which are found on each side of the front of the coat. In addition, there are three in the middle of each white space. Under the second stripe of embroidery running around the sleeve, under the shoulder, the tassels are red and light green. The embroidery between the single stripes on the front consists of black and white checkers, and rectangles consisting of three stripes, in which either the outer stripes are of a reddish to yellowish tinge, and the inner some bluish or violet color, or *vice versâ*. There does not seem to be

Fig. 226 ($\frac{1}{3}\frac{1}{3}$). Hood of Man's Funeral Coat.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

531
292

any regular arrangement of these colors. The narrow strip of embroidery running over neck and shoulders, between the sleeves and back, is also set with a red and green fringe. The fringe above the strip at the coat-tail consists of 2 red rows, 1 green, 1 red, 1 green, 2 red rows. At the side, between the two strips across the bottom of the coat, a broad vertical white strip is set in with embroideries. This may be seen on the left-hand side of the back view of the coat. In the seams running along the sides of the coat, from under the arms to the bottom border, there are tufts of red and blue yarn. The cap has two ears made of cylindrical pieces of fur, which may be seen in the back view of the whole garment. The design on the front (shown in Fig. 226) is made up, in the lower rows, of a mosaic of dark and light reindeer-fur, with red tassels between the two upper strips. Over this is the usual type of slit-embroidery surrounding a strip of embroidery in thread. A similar arrangement is repeated on the upper part of the cap. The two rows of embroidery seen in the back view of the coat over the ears adjoin the row of tassels seen on the top of the cap in Fig. 226.

Fig. 227 represents the back of a woman's coat made of skins of young reindeer in Alutor, near Bering Sea. It is ornamented all over with bead-embroidery and loose bead-strings. The figures embroidered with beads on the skirt resemble the oval halves on the funeral quivers (see Part I, Fig. 50, p. 107). The two upper circles on the back are embroidered with beads, while the inner rings of the three lower circles consist of thin disks with imprints of the cross, and figures of animals sewed on. These disks, of course, are of foreign origin. The coat is made with the fur turned inside, and the skin on the outside is dyed brown.

A dancing-coat ($\frac{70}{5471}$) made of skin dyed red has tassels attached to circles. The lower border consists of a strip 12.5 cm. wide, edged above by appliquéed pendant triangles, below by standing triangles. Under the right arm the upper row is interrupted by three pendant bells, while under the left arm the lower row is interrupted by six standing bells.

The coat ($\frac{70}{5189}$) differs in style from the older coats. It is made of reindeer-skin, and has the cut of a European overcoat, the front being tied together with strings. Both sides of the front and the collar are trimmed with a strip of white fur. Each front is trimmed with a strip of alternate black and white checkered rectangles, the latter being bordered above and below by a strip of brown and a strip of white. The lower border consists of two rows of square checkers, beginning with a narrow strip of white, followed by a narrow strip of dark; then follows a 3-row checker-work of dark and white, which, in turn, is followed by one dark and one white strip. Under these is another strip of checker-work made up of squares slightly smaller than those of the upper row. While all the other upper strips are about 1 cm. wide, these checkers are only about 8 mm. wide. Instead of

1: Jochelson E-5 (1900-01) 1908 Ry4 Koryak Ry4

regular alternation of black and white diagonal squares, we have at intervals of approximately fourteen squares two heavier dark diagonal stripes made up of the regular diagonal series, — squares of dark fur, immediately followed by another series of squares made of skin dyed red. This is followed by a series of white squares; and next we find another diagonal of squares of skin dyed red followed by the regular series of squares of dark skin. These diagonals run from left below to right above. In one place there are two

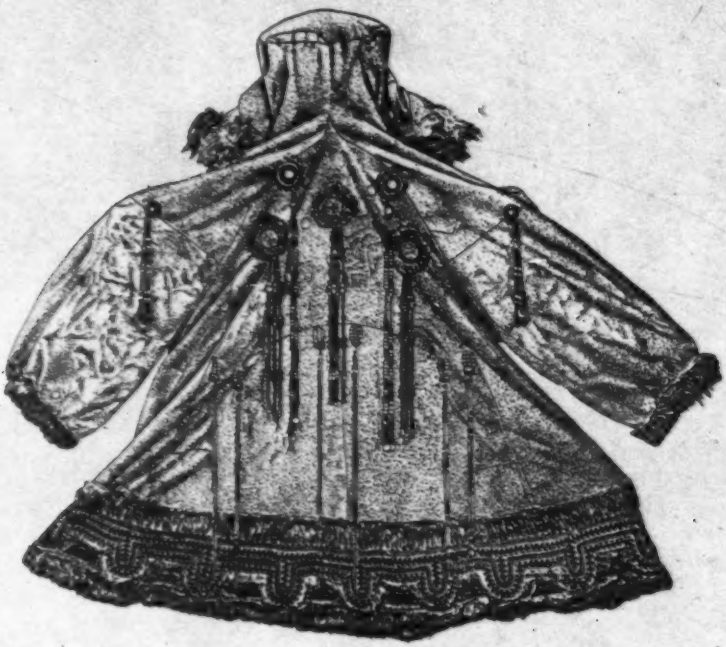

Fig. 227 ($\frac{1}{11}$). Woman's Coat. From Alutor.

double dark diagonals separated by fields of checker-work. The sleeves are finished off with checker-work enclosed by one dark and one white strip.

Decoration of Bags and Baskets. — The ornamentation of basketry depends upon the technique that is applied. The simplest form of basket-decoration is that found in open twining.[1] In all work of this kind the decoration is brought about by inserting colored warp-strands (see Figs. 228, 229, *c*). Various effects are produced by the different grouping of the colored strands. This type of decoration is found both on grass bags and nettle-

[1] See p. 634.